

**МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ**  
**КИЇВСЬКИЙ НАЦІОНАЛЬНИЙ ЛІНГВІСТИЧНИЙ УНІВЕРСИТЕТ**  
**Кафедра англійської філології і філософії мови**

**Кваліфікаційна робота магістра**

**СТРАТЕГІЇ ПЕРЕКЛАДУ ВЕРБАЛЬНОГО КОМПОНЕНТА**  
**АНГЛІЙСЬКОМОВНИХ ВІДЕОІГОР УКРАЇНСЬКОЮ МОВОЮ**  
**(на матеріалі “HALF LIFE 2” і “DRAGON AGE”)**

**Савчук Вікторії Володимирівни**

Студентки групи Мла 57-21

факультету германської філології і перекладу  
заочної форми навчання

Спеціальності 035 Філологія

Науковий керівник доктор  
філологічних наук, професор

**Ізотова Н. П.**

*Допущена до захисту*

« \_\_\_\_ » \_\_\_\_\_ року

*Завідувачка кафедри*

\_\_\_\_\_ доц. Гнезділова Я.В.

*(підпис)*                      *(ПІБ)*

Національна шкала \_\_\_\_\_

Кількість балів: \_\_\_\_\_

Оцінка ЄКТС \_\_\_\_\_

Київ – 2022

**MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE**  
**KYIV NATIONAL LINGUISTIC UNIVERSITY**  
**The Department of English Philology and Philosophy of Language**

**Master's Qualification Paper**

**STRATEGIES OF ENGLISH VIDEO GAMES' VERBAL COMPONENT**  
**TRANSLATION INTO UKRAINIAN:**  
**A CASE STUDY OF "HALF LIFE 2" AND "DRAGON AGE"**

**VIKTORIYA SAVCHUK**

Group MLa 57-21

Department of Germanic Philology and Translation

Study by Correspondence

Speciality 035 Philology

Research Adviser

**Prof. N. P. Izotova**

Doctor of Science (Linguistics)

Kyiv – 2022

## **TABLE OF CONTENTS**

<b>INTRODUCTION</b> .....	<b>4</b>
<b>CHAPTER ONE. THEORETICAL BASIS FOR ENGLISH VIDEO GAMES STYDY: A FOCUS ON TRANSLATION ASPECT</b> .....	<b>7</b>
1.1 Video game as a cultural and linguistic phenomenon .....	7
1.2 Video games in the context of translation studies .....	15
1.3 Translation of video games as a multi-level process .....	25
1.4 Strategies of English video gam translation .....	35
Conclusions to Chapter One.....	44
<b>CHAPTER TWO. DOMINANT STRATEGIES OF ENGLISH VIDEO GAMES' VERBAL COMPONENT TRANSLATION INTO UKRAINIAN: PRACTIAL ASPECT</b> .....	<b>45</b>
2.1 Translation analysis of English video games: general remarks.....	45
2.2 Translation analysis of "Dragon Age" .....	46
2.3 Dominant strategies and tactics in the localization of "S. T.A.L.K.E.R." .....	49
2.4 Dominant strategies of verbal component translation into Ukrainian in “Euro Truck Simulator 2” .....	58
Conclusions to Chapter Two.....	60
<b>GENERAL CONCLUSION</b> .....	<b>62</b>
<b>RESUME</b> .....	<b>64</b>
<b>LIST OF REFERENCES</b> .....	<b>66</b>
<b>LIST OF ILLUSTRATION MATERIALS</b> .....	<b>70</b>

## INTRODUCTION

Modern video games are not only one of the most popular options for spending leisure time, but also serve other important purposes, including educational. Nowadays, video games became the object of academic interest of scientists, aimed not only at the study of video games as a cultural phenomenon, but also at the search for opportunities for the application of gamification in industries not directly related to the game industry.

The **relevance of the research** is determined by the need for a comprehensive study of the localization process of English video games, one of the defining components of which is the understanding of the clear structure of the localization process, the development of a detailed algorithm for the localization of the game product at all levels, taking into account the cultural standards of each specific locale. The analysis of strategies and tactics of localization enabled a holistic understanding of their functioning in linguistic, cultural, aesthetic, etc. video game codes. Despite the development of the video game industry in Ukraine, as well as the large amount of accumulated experience in translating video games, the experience of their localization in the Ukrainian language was practically not considered from the standpoint of the complexity of all constituent elements.

The **aim** of the thesis is to determine translation strategies of verbal component translation into Ukrainian in “Half Life 2” and “Dragon Age” video games.

To achieve the aim, the following tasks are to be fulfilled:

- to consider video game as a cultural and linguistic concept;
- to outline main features of the video game as a phenomenon of multimodal communication;
- to reveal the specificity of video game translation process;
- to expand on the levels and types of localization of English video games;
- to comment on the effectiveness of strategies of verbal component translation into Ukrainian in “Half Life 2”;

- to dwell upon on the effectiveness of strategies of “Dragon Age” verbal component translation into Ukrainian.

The **object** of the study is the verbal component of English video games “Half Life 2” and “Dragon Age”.

The **subject** of the research is a set of translation strategies employed to render the verbal component of English video games.

The **material of the study** is English video games “Half Life 2”, “Dragon Age”, “S. T.A.L.K.E.R.” and “Euro Truck Simulator 2” and their Ukrainian translation.

**Research methods** involve the complex application of comparative analysis – to identify important aspects of localization strategies and tactics; the contextual-interpretative analysis, lexical-semantic analysis, semantico-stylistic analysis was used to analyze the changes in form and content in the original and translated texts.

The **scientific novelty** of the obtained results lies in the fact that this paper presents a comprehensive analysis of localization strategies of verbal component translation into Ukrainian in English video games “Half Life 2” and “Dragon Age”.

**The practical value** of the paper lies in the application of the research results in teaching courses in Stylistics of English and Ukrainian, Translation Studies, Games Studies, etc. The results can also be applied to writing students` papers, diploma papers, and post-graduates` researches.

The paper consists of the Introduction, three Chapters with conclusions to each of them, General Conclusion, a Résumé in Ukrainian, and a list of references.

**The Introduction** outlines the aim of the paper, its object, subject-matter, relevance, research methods and practical application of the paper`s results.

**Chapter one** aims at considering the theoretical aspects of video games as a cultural and linguistic phenomenon, characterizing the translating aspect of video games, as well as reviewing the strategies and tactics of video game translation.

**Chapter two** focuses on the analysis of dominant strategies and tactics in the

localization of the English video games and its characteristics.

**General conclusions** outline the results of the study and determine the prospects for further research in this direction.

## **CHAPTER ONE.**

### **THEORETICAL BASIS FOR ENGLISH VIDEO GAMES STUDY: A FOCUS ON TRANSLATION ASPECT**

This chapter aims at considering the theoretical aspects of video games as a cultural and linguistic phenomenon, characterizing the translating aspects of video games, as well as reviewing the strategies and tactics of video game translation.

#### **1.1 Video game as a cultural and linguistic phenomenon**

Over the last four decades, video games have become extraordinary widespread in the digital society. They are not only one of the most popular options for spending leisure time, but also perform others important goals, in particular educational and educational. Availability of video games on various platforms and in various formats made them even more popular (Mangiron, C. 2018).

The global success of the gaming industry is partly due to localization, that is, the process of adapting the game technically, linguistically and culturally in order to sell it in different territories. The video game genre is a special category of games that are similar in certain ways gameplay feature. Genres are not always defined by setting or plot, they are determined by the player's interaction with the game itself (O'Hagan M., Mangiron C. 2013).

Video games can vary greatly: from the stories they tell, to the gameplay, and how they reproduce various living creatures, historical events and culture. In fact, topics covered by modern gaming industry, can be so distant from each other that for translation of these products may require special training and skills research to meet the requirements of a particular project. It is very advisable for translators working in this field to familiarize themselves with game genres, to know what to expect before starting the project and to prepare, researching similar products.

There are many different classifications of video games. The problem seems to be that within each model different criterion are applied, which can be more confusing than helpful. These categories are based on the labels used for labeling new types of games as they hit the market in the 80s and 90s (Bernal-Merino M. Á. 2008).

However, the situation can be confusing, hence some game publications prefer not to label genres to avoid bias, while others use categories that can be interpreted as overlapping.

A good example is shooter video games. Such games can be called "*shooters*" in general, "*first-person shooters*" or "*third-person shooters*" (depending on the perspective used), "*tactical shooters*" (where need more accuracy and lower consumption of ammunition) or "*Shoot 'em up*" (with English "*shoot them all*") (when perhaps more is preferred fast and chaotic type of gameplay), but the gameplay is basically the same. The category becomes more blurred when embedded in the game rich storyline. Most of the actions in the "Max Payne" are all is still a shooting game, but an interesting storyline forces players to perform tasks and gives a completely different meaning to the brutal parts of the game. This is considered an action game, a shooter, an adventure shooter or a modern shooter, depending on the source you read (Bernal-Merino M. Á. 2008).

Despite the fact that game genres can give some information about what the game is about, or about the gameplay, it concerns terminological standardization, both for the industry and for research purposes. Terminology standardization is a process to ensure that terms conform to specific standards.

Table 1.

**Genre classification of video games** (Apperley Th. 2006).

<i>Basic genres</i>	<i>Action, Adventure , Educational, Racing / Driving, Role-Playing (RPG), Simulation, Sports, Strategy</i>
---------------------	--



<i>Prospect</i>	<i>1st-Person, 3rd-Person, Isometric, Platform, Side-Scrolling, Top-Down</i>
<i>Sporty subject</i>	<i>Baseball, Basketball, Bowling, Boxing, Football, and others.</i>
<i>Not sporty subject</i>	<i>Adult, Anime / Manga, Arcade, BattleMech, Board / Party Game, Cards, Casino, Chess, Comics, Cyberpunk / Dark Sci-Fi, Detective / Mystery, Fighting, Flight, Game Show, Helicopter, Historical Battle, Horror and others.</i>
<i>Educational</i>	<i>Ecology / Nature, Foreign Language, Geography, Art, Health / Nutrition and others.</i>
<i>Other attributes</i>	<i>Add-on, Coin-Op Conversion, Compilation, Editor / Constructor Set, Emulator, Licensed Title.</i>

There is no single classification of video game genres, so there may be cases when the same video game may be classified differently in different sources.

Mixing of genres is also possible, because, as a rule, modern video games have complex storylines, in which case they cannot be attributed to only one genre.

Despite this, video game developers use established concepts about the types of video games (not always genre), which allows to inform the players about the essence of the game from announcements during development and in advertising and marketing campaigns (Яблочнікова В. О. 2019).

Video games, just like musical or literary works, can be categorized into genres. For video games, genres are distinguished based on common gameplay characteristics or goals. Often, a single video game combines several genres (for example, *most modern role-playing games have action elements*).

There is no single defined classification of video game genres, but in most classifications, the main ones are highlighted as indicated in the open electronic encyclopedia Wikipedia (Яблочнікова В. О. 2019):

*Adventure* - where the action takes place within the framework of a defined story and involves a detailed exploration of the game world. Adventure games rely less on visual images and more on experiencing the plot. They often involve solving puzzles.

*Action* - games where the player should rely more on speed reactions. The action of the game, as a rule, is focused on various kinds of battles. The player must manage to perform the necessary actions in a certain time. Non-combat tasks can consist of avoiding traps, completing locations within a set time, etc.

*Racing* - this genre covers all games in which participation in races of various kinds is the basis of the gameplay. Usually, racing games use cars and other vehicles.

*Role-playing* – Role-playing video games are derived from table-top role-playing games, where took game mechanics. The player "plays a role", a certain character, which develops over time and as tasks are completed.

*Strategic* - in a broad sense, strategic video games are those where the key to victory is solving problems through forethought and planning.

*Simulators* - realistically reproduce some of the aspects of real life to varying degrees. For example, there are dating simulators or airplane control.

*Educational* - serve to train the player in some area. Usually intended for children, but there are also educational games for adults.

*Sports* - games that reproduce real (football, hockey) or fictional ones (quidditch) sports.

Also, video games differ by theme: fantasy, detective, horrors, etc. By perspective: first person, third person, isometric, side / top view.

From the point of view of translation and linguistics, the following are of greatest interest:

- action;
- RPG – role-playing games);
- strategies;
- simulators

When localizing and translating a video game, translators face some challenges that can be divided into three groups:

1. Lack of context;
2. Text fragmentation;
3. Mixing styles. The first difficulty is that the translation of the game begins long before its complete completion. In order to prevent copying or publicity of a new game, developers often release only a table with the source text for translation. The text of dialogue or action choices can split up large chunks of text in such a way that translators have to translate without any context. This causes difficulties and leads to a lot of errors. About this problem the author V.V. Melnikov wrote the article "The Blue Dragon, or what do we give virtual gold for?", which considered examples of unsuccessful translation in video games (Красуля А. В., Кравченко В. В. 2021).

The second problem is text fragmentation, which divides words into cells, meaning that one letter occupies one cell. Not infrequently, the number of cells for one word is constant and cannot be exceeded. In this case, the translator relies not only on the adequacy and equivalence of the translation, but also tries to choose the necessary synonym or make the translation fit into the given number of cells (Головацька Ю., Процишин Т. 2019).

The third problem is mixing styles in a video game. A translator working on a project such as a detective game might benefit from knowledge of rocketry, submarines, or theoretical physics. In the best case, the help and consultation of a professional in this area will be needed, but due to short deadlines, the translator has to translate a topic unknown to him himself.

It should be added that the text of video games is often a complete mix of styles, depending on the genre of the game and its plot (Головацька Ю., Процишин Т. (2019)). The game can use scientific style (description of the instructions for the device), journalistic style (newspapers, magazines, articles), artistic style (notebooks, newspapers), official-business style (files, various documents), conversational style

(dialogues of characters). For example, in a game of the quest genre, scientific, journalistic, and everyday styles can be found, because the player needs to repair or make a machine according to the instructions, get information from newspapers and ask people.

The everyday style will definitely be significant, since with its help the player can learn more about the history of the game world, feel the atmosphere, for example, the Middle Ages, and also communication with the characters of the game is a necessary factor of the game, since even in real life a person cannot exist without communication. With the help of communication with the characters, tasks are selected, help in passing the game, and so on.

In modern linguistics, functional style is perceived as a variety of languages, which is traditionally fixed in the community in one of the spheres lives and has certain linguistic properties (Безчотнікова А. 2015).

Vynohradov in his stylistic classification relies on the concept of "functions" of the text and suggested distinguishing styles based on the main functions of language, to which include the functions of message, communication and influence. Such way, Vynohradov distinguishes the following styles in his classification (Costales F. A. 2012):

1. Colloquial texts (colloquial and everyday, colloquial and business and others). A communication function that is implemented in two-way communication for the sake of some purpose. The form is oral.

2. Official business texts (commercial, state documents). The function is message. The form is written.

3. Socially informative texts. The function is a new message information and impact on the reader. The form is in most cases written.

4. Scientific texts. The function is a message. The form is oral and written.

5. Artistic texts. Function - impact on the reader. The form is oral and written

6. Religious texts (lives of saints, sermons, etc.). Function – influence on the reader. The form is oral and written.

Based on his classification, Costales accepted the differences in main characteristics of the translated text (Costales F. A. 2012). Thus, all the texts can be divided into three large groups:

- Informational texts, documents (trade and business) and scientific texts, the main characteristic of which are terms;
- Socio-political texts in which the scientific and artistic style are close related;
- Artistic and literary texts, at the head of which is diversity of language means.

The first will be the scientific style, which prevails among others cognitive information. Scientific style, in turn, is divided into scientific, scientific and technical, scientific and educational, popular science. In video games, you can often find three main sub-styles, for example, instructions, articles, magazines.

The topic of scientific and educational style and popular science can be very diverse - chemistry (fluorine hydrogen acid, poisons, ratio), physics (programmable thermostat, static current), biology (insectivorous plant, family) and others. All vocabulary, which used in a scientific text, can be divided into two groups: special and general vocabulary. The basis of special vocabulary is terms (Gile D. 2009). It is worth noting that the vocabulary is for scientific and educational purposes is not complicated to ensure the best understanding of a reader who is just getting acquainted with a new topic. One more a feature is the use of clichés, introductory words and the author's appeals to reader.

The main feature of scientific texts in video games is their small volume. Most often, these are excerpts from textbooks or articles that take about 10-15 no more sentences.

Official-business style can be found in games in the form of business letters, orders. The main characteristics of this style are the use linguistic clichés, neutral words without emotional coloring, terms. An official business text should be as impersonal as possible, not have ambiguities and inaccuracies. These texts are usually written according to a template. It should be noted that this functional style can rarely be found in video games.

The journalistic style is found in games quite often, for example, in excerpts from newspapers and articles. It should be noted that the journalistic text in video games has the same form (title, subtitle, author's name) as in reality. Such texts usually report important events that happened in the past, but important to the plot of the game. The volume can't either be long, often no more than 10-15 sentences. This is important because more often than not, the player will not read long articles in order not to break away from gameplay. The lexical features of journalistic style are the use of words of different styles from terms to colloquial expressions, stamps and words with an emotional color. To syntactic techniques include the use of various types of proposals and techniques such as rhetorical question, dialogue and quotation. This style is more common in games in which it is important to indicate the importance of the chronology of actions, for example through magazines and newspapers.

Conversational style in video games takes a leading position. This style is realized through monologues, dialogues, personal letters. Conversational style can meet both orally and in writing. It is because of the conversational style there is a set of tasks, a search for hints, and participation in the game itself process and even changing the plot. Lexical features include: the use of vocabulary with an emotional color, sometimes even understated, phraseological units, proverbs and exclamations (The Video Game Localization Process: (2015). Syntactic features include: the use of short simple sentences of various types, incomplete sentences, repetitions Often the characters in the game, participating in a dialogue with the hero, can to gesture, to express certain emotions in order to ensure full transfer of conversation.

The art style is found in video games, but rarely. This style is realized through fragments of stories, novels, poems, epitaphs.

The artistic text has a high level of emotionality, which is realized through use of words of different levels: from jargonisms to archaisms. This style has great imagery due to expressive means of speech, for example, epithets, metaphors, similes, litotes and other tropes. Syntax too characterized by the variety of proposals and their staging. Main the purpose of artistic style is to affect the feelings of the reader or player.

Thus, in video games, various functions can be found styles. The main task of the translator is to correctly convey their features and goals for the target language. This is also the difficulty of translating games, after all, you can never predict what style can be found at video game translations.

## **1.2 Video games in the context of translation studies**

Translation is a contextual process, like any human activity, it is also determined by the specific decisions of the translator, who must convey meaning from the source culture to the target audience.

Translation of software products is usually called "*localization*". The term "localization" is used in various disciplines, such as like geography, medicine or economics, but it was also assigned to industry software by Bert Esselink to define the process: "preparing the product to the level of linguistic and cultural appropriateness for the target locale (country/region and language) where it will be used and to be sold" (Mangiron C. 2011). Basil Hatim and Jeremy Munday argue that "localization process models used by commercial companies, can contain up to fourteen steps, and translation is only one of them" (Mangiron C. 2007).

Professor Goethe Klinberg (Esselink B. 2006) introduced the term "localization" to discuss the Swedish translation of Eliza Averdick's German work *Kinderleben oder*

Karl und Marie to refer to a specific needed to adapt to cultural contexts. In his opinion, localization involves, among other things, renaming characters according to the target culture

In opposition to this method of translation, there is a counterargument put forward by those who defend a source-oriented translation, arguing that child must to some extent encounter cultural differences in order to encourage curiosity and awareness in others cultures, as well as to attract consumers who themselves are interested in foreign cultures. In video game translation, the final decision is which of the two of approaches should be a priority, usually determined by marketing by localization departments or strategists based on what is available popular in the local market and what the fan community needs right now.

Heather Maxwell-Chandler describes the "localization of games" as "the actual process of translating language objects in the game to other language" (Bernal-Merino M. 2007). However, in her book she uses the term with two different connotations: one of them concerns linguistic translation, and the second, all adjustments that the product must go through in order to be available for publication in other countries.

Indeed, changes and modifications of video games can occur on any stages of the production process. Eric Heimberg, one of the engineers of the popular code game Asheron's Call 2, claims that "localizing online games is simple phrase indicating a very large number of small tasks" (Bernal-Merino, 2007). IT is an accepted fact in the field of video game development that text translation is only a part of the process of adapting the software product for its distribution in different countries.

Focusing on the economic capacity of the video game production company, localization can be reduced to four categories (Яблочнікова, 2019):

- *No Localization* - Only the original language is available as usually in the case of budget or indie titles developed by small studios or groups of persons;
- *Localization of packaging and instructions* — text on the packaging and in the instructions are translated, but the game remains in the original language, this one



method is preferable to choose when games are sold in target countries the audience speaks English well;

- *Partial localization* — text and other elements such as the interface is translated, but the voice remnants remain original language, although subtitles in the target language are often present;

- *Full localization* is the most expensive investment it involves full translation of text, code and dubbing in games, usually only available for high budget projects (AAA titles).

Localization is a difficult task, and people who work in this field often require both translation and programming skills to complete their work. It is necessary not only for translations and adaptations for specific locales, since it involves working with multimedia (audio, video, text), but similarly, external procedures such as engineering and testing become mandatory (Амеліна, 2005). For example, prose translation is usually performed using a word processor and possibly automated tool (CAT); localization of video games may require a part change user interface or even graphics to incorporate changes.

Localization of video games can also be related to common knowledge software localization as it is relevant for of similar subject matter, but one main aspect sets them apart - there are video games spectacular and interactive (Амеліна, 2005).

Video games usually take place if they are used by the player who constantly exchanges messages with them, and thus they can cause certain emotions to be felt. In other words, software that is not entertainment programs such as Microsoft Office are primarily intended for use is intuitive. On the other hand, video games require many factors, that work in sequence for players who will be playing the video game. According to Mangiron and O'Gagan, for this environment the goal is to “produce a target a version that keeps the "look" of the original but passes it off as the original” (Біскыб, 2009). Thus, regardless of the language in which they play, everyone players must be able to play under equal conditions.

The person responsible for localization should have an idea of what takes place within the game itself, operating at more than a textual level translation to make it reliable - this may not be possible when a release is planned for several countries at the same time, and the localizer cannot play final game during localization. A typical translation process may contain lines of text, but without an audiovisual context, the result may appear unsuccessful. One of the earliest and most successful localization changes is Pac-Man, which was originally called Puck-Man after "paku-paku" — an onomatopoeia, sound produced by the titular character. This seemingly small change did not yet provide for the implementation of changes to a greater extent, except for reshuffle layouts of arcade machines. Pac-Man was born out of concern for American audience, as it would be incredibly easy for them turn "puck" into an obscene word by simply changing the first letter (Bernal-Merino, 2008). Cultural reception was quite important for that time, including such changes, although still small, are significant.

Different strategies are used when translating mass media information early studies point to the idea of "hybridization" or "mixing" (Apperley, 2006): strategies of translation and release of games in which domestic and foreign elements will be combined into account for a better, ultimate product, in this case a video game, produced in one country and sold in another. Mangiron and O'Hagan discuss, for example, the process of "reworking" (O'Hagan, Mangiron, 2013), during which the target product differs from the original by adding content. They serve as illustrations for Super Mario Bros. 3, where the ending text of the game has changed slightly to explain a recurring theme in the game.

However, this additional humorous inclusion did not change the game in terms of plot or mechanics. It could be argued whether it was really necessary or not just done on a whim but more importantly it wasn't destructive. And in contrast, undirected translation is a good example of haphazard change. When the translator decides to deliberately remove segments of the text for one reason or another, which they consider

necessary — for example, the impossibility of finding equivalent term, it often creates a more general image (Mangiron, 2007).

It is creative intervention at the cultural level, which should not happen, because it made intended for a target audience become a product created in another culture. The idea is that adaptation becomes reinterpretation of the original — another product. In the long-term perspective, this means that a localized or translated product never will be equal to the original, regardless of the efforts of the translators.

The cultural aspect of localization, the video game (and most likely itself culture) also evaluated on the basis of decency and censorship. Religion, sexual innuendos, discrimination and displays of alcohol cause concerns in the American localization of Japanese games (Mangiron, 2007). Images of blood and Nazism are banned in Germany and Australia. Well-thought-out localization needs to take these aspects into account, and therefore classification systems such as non-state self-regulated come into force an organization engaged in assessment and subsequent rating assignment video games and other entertainment software that sold in Canada and the USA. Here censorship is a good example for differences between translation and localization. An item may appear in a video game on the screen, such as a blurred body or a swastika symbol that visually perceived but not mentioned in any text. Obviously, it will cause modification on a large scale and is likely to be frowned upon.

Nevertheless, in some cases such tactics may be considered acceptable: for example, when bodies such as the aforementioned ESRB or Pan-European Game Information (PEGI), participate in evaluating the game in the target country and preservation of the original content from changing its complete rating (Costales, 2012).

A video game is both a product of artistic creativity and a product intended for mass consumption. In connection with this, video games can perceive as somewhat different from more established and respected forms arts such as films, but the two concepts can be seen as means mass information belonging to popular culture. This

view of the video game industry plays a key role in game analysis and translation to various international markets.

Anthony Pym characterizes internationalization as follows: "it is a process generalizing the product so that it can work with many languages and cultural conventions without the need for processing. Internationalization occurs at the level of software development and development documents" (Середа, 2019).

Another increasingly used term in academics and business contexts is "*transcreation*", although it is not part of the combinations of key terms in translation studies by Giuseppe Palumbo. It is used by a group of professionals and companies such as Transcreation ([www.transcreation.ca](http://www.transcreation.ca)) and Lingo24 ([www.lingo24.com](http://www.lingo24.com)) who strive to distance itself from traditional translation firms. This is obvious a new business specialization offers a translation-like service that associated with creativity. The activities of these enterprises can be considered as type of mediation, but since they include a linguistic translation a part of its main activity, and this term was used by scientists, writing about the localization of video games seems necessary to include name in this term review. These companies will probably take advantage of the fact that many clients will accept a "literal translation" as the only option that other companies may offer (Красуля, Турчина, 2020).

The term "*transcreation*" was used earlier by Vieira when he wrote about the Brazilian author and the opinion about the translation of poetry, which says that "like cannibals, translators take and do with their source text, what they see fit, then the goal is to benefit the target culture. Thus, the source text becomes food for digestion and exploitation of goals that differ from goals original texts" (Палій, Стаценко, 2015).

The term adequacy is one of the main concepts used during translation and is based on the evaluation of the translation as a full-fledged semantic analogue of the original text. Adequacy is purely translational term and in general scientific terms is not a term and is used "not terminologically". As suggested by Harbovskiyi, the concept of adequacy came to the theory of translation from the theory of cognition, where the

term "adequate" denotes accurate reproduction in ideas, concepts and judgments of objective connections and relations of reality (Красуля, Кравченко, 2021).

Within the direction of the general theory of communication, the so-called functional and communicative adequacy of the translation, which implies to the maximum possible extent of the dominant function of the text, which is formed on the basis of the communicative intention of the sender of the message and aimed at ensuring a certain communicative effect on the part of the recipient message. In this regard, it can be considered an adequate translation "a translation in which the functional dominant of the original is reproduced message in accordance with the communicative intention of the original sender message".

In this case, the concept of equivalence turns out to be redundant. However, such functional approach does not involve consideration of operations as fully as possible rethinking the entire system of meanings contained in the original text. Because as a communicative act, it is not only a participant in communication, but also itself a message, a system of meanings in a verbal image, no less true there is also such a view of translation, in which the maximum overlap between the content of the original and the translation is considered obvious. In this case only an equivalent translation is recognized as "good" or "correct".

In relation to the concept of adequacy, it is of particular interest theory of H. Turi. He puts forward his concept of translation theory, which he calls "*descriptive*". This concept is fundamentally focused exclusively on the result translation, to the text of the translation. The starting point of the analysis is functioning of the translated text in the system of texts in the target language. Translation, according to the definition of this scientist, is communication with the help translated messages within certain cultural and linguistic boundaries. Text is considered from two points of view: on the one hand, it must correspond to the language norms and traditions of the language of translation, fit into the literary system of the host language, on the other hand, the translated text

should be as complete as possible match the original to be considered an adequate translation.

Under adequacy, G. Turi proposes to understand the most accurate compliance with the original. At the same time, you can take into account the mandatory ones discrepancies caused by necessary differences between the target language and in the original language. In the process of analysis, it is necessary to first establish the potential the achievable adequacy of the translation of a specific text, and then determine the real one equivalence, that is, the degree of deviation from the theoretically possible adequacy. Only free decisions should be considered deviations from its translator, as there are mandatory deviations associated with objectively existing one's differences in language systems cannot be avoided. According to this theory, the text translation is always a compromise between the desire for acceptability and adequacy (Балахтар, Балахтар, 2011).

All researchers interpret the concept of the term adequacy in different ways thereby adhering to the position that preservation is the defining feature content of the source text, in which priority is given to the transfer of the purpose communication. In the same way, scientists engaged in the issue of adequacy distinguish different types of it types according to which it is possible to assess the adequacy of the transfer of content and form the original. For the study of the topic of our work, the theory is the most appropriate about functionally pragmatic adequacy, which was developed by Y.V. Vannikov.

Mainly, it is based on accurate reflection of the content of the original text, in accordance with its features and coherence with the functional and stylistic norms of the language to which the translation is carried out. According to this theory, adequacy is divided into four types and is justified by specificity perception of the text by its recipient (Чередничок, 2015):

1. *Informational adequacy* — ability of original and translation text to reflect reality and inform readers of certain information.

2. *Evaluative adequacy* — affects the system of views and worldview the reader.
3. *Suggestive adequacy* — affects the reader's behavior.
4. *Systematizing adequacy* — organizing the reader's knowledge in a certain way system.

The term "*equivalence*" reflects the semantic proximity of the original of the text with its translation and was introduced in view of the fact that the achievement of equality between them is not possible. The emergence of such a concept as the equivalent is still controversial. For example, Wills. V. assumes that this term was taken from mathematics and denotes an unambiguous correspondence between elements of two sets. While Eger G. believes that the term is taken from logic, since logic is a necessary theoretical basis for a bilingual translation According to the researcher Ilek B., the equivalent of the term was the first time used in relation to the translation by A. V. Fedorov, later by J. Catford — that is, taken from linguistics.

Komisarov offers the following definition of this concept: equivalence is "the maximum possible linguistic closeness of the text translation to the original text".

Formal equivalence is "oriented to the original" and is achieved mandatory preservation of parts of the language during translation, lack of membership or permutations of the members of the original sentence, preserving punctuation, breakdown into paragraphs, using the principle of concordance (that is, the translation of a certain word always by the same respondent). All idioms are calculated, any deviations from the original are explained in the notes.

An attempt to build a typology of equivalence leads us to the following scientists such as Eger H., Schweitzer A. D. and Komisarov V. N. It is worth noting Eugene Naydi, who offers his typology of equivalence (Капабан, 2001):

1. Formal equivalence is focused primarily on structure of the source text and on the maximum possible accurate reproduction of the content plan. In connection with this, translations of this type often abound with references, for with the help of which the maximum approach to the structure is achieved original text.

2. Dynamic equivalence is based on the principle of equivalent effect. The structure recedes into the background. Conservation becomes the main thing relations between the receptor and the source text are identical to the relations between receptor and similar text.

However, in our work we will use the theory of German scientist Werner Kohler, which he developed with an already existing theory Eugene Naida. Based on these materials, Kohler distinguishes five types equivalence.

1. Denotative equivalence is related to equivalence extralinguistic content of the text.

2. Connotative equivalence, also called "stylistic", is associated with selection of lexical units. In particular, this applies to the choice between words with synonymous lexical meaning.

3. Textually normative equivalence is responsible for compliance norms related to a certain type of text, as in texts of different types (scientific, journalistic, legal) have their own peculiarities of translation.

4. Pragmatic (communicative) equivalence is similar to the highlighted one Eugene Naida type of dynamic equivalence. It is focused on message receptor and the effect the text has on him.

5. Formal equivalence, despite the coincidence of the name with a similar one Eugene Naid's term contains a different meaning for this classification. Mainly, it is related to the security of such formal features of the original, such as word play, puns, author's design of language characters.

The translation may be adequate in general, but at the same time equivalent at the level of individual segments. Similarly, Sdobnikov believes that translation can be adequate, but not equivalent at the level of individual text segments.

Linguistic proximity between the original and translated texts is minimal. A similar case is typical for artistic translation, especially for poetic translation, since adequacy is impossible in artistic translation without ensuring a certain artistic aesthetic



effect on the reader. Granting such influence in many cases involves the rejection of linguistic closeness of the translation to the original. The translation may be equivalent, but it is not adequate. This is the case when the translator, striving for the accuracy of the translation, may lose the meaning of the translated text (Івасишин, 2017).

This can happen both when translating artistic texts and when translating specialized texts. The translation may be non-equivalent and inadequate. Most often, this is found in special types of translation, for example, in scientific and technical texts. This is the case when the translator is on his own language incompetence or ignorance of terminology allows for inaccuracies, distorts the content through which information is transmitted in a modified form. However, despite some differences in judgment, the majority researchers are unanimous in the fact that both terms are equivalence and adequacy, reflect one of the main features of translation, namely inseparable and close connection with the original. For their existence within one theory must clearly demarcate their conceptual areas.

### **1.3 Translation of video games as a multi-level process**

A video game is a complex of heterogeneous elements (audio, video, text, software, etc.), harmoniously combined into one whole products (Безчотнікова, 2015). The translator of a game product should have the following skills and abilities at his/her arsenal:

1. Basic knowledge of idiomatic language, the ability to translate phraseological expressions adequately, if necessary idioms for the required era.
2. Understanding jargon, professionalism, slang, etc.
3. Familiarity with cultural rules and patterns of behavior of the country. It is in the area of product cultivation that one should remember that the game may be banned by censorship.

a) controversial interpretation of stories (for example, in Six Days in Fallujah, the participation of locals turned out to be controversial residents in hostilities on the territory of Iraq in 2004);

b) religious issues (Kakuto Chojin is banned in all Muslim countries because of the fragment from the Koran);

c) political correctness (public organizations in Australia and Oceania have blamed Pocket God for racism because of a glitch exploiting the image of an aborigine);

d) geopolitical aspects, many countries still have unresolved territorial issues, for example, in Ukraine the issue of the annexation of the Crimea is acute (Балахтар, Балахтар, 2011).

4. Perfect command of the culture of the game, its specific language. Among the players the so-called "gaming lingo" is usually used, which includes specific computer terms and abbreviations. In 2010, it was founded in the USA The Cybersmile Foundation is an organization that, through education, research, information campaigns and promotion of a positive cyber world reduces incidents cyberbullying, and thanks to the professional help and support service provides enabling victims and their families to recover from online violence.

The Cybersmile Foundation provides expert support, resources and advice to individuals, governments, corporations and educational institutions worldwide. The work of the foundation is based on three main components - awareness, education and support. Such a model provides strong software foundations with the possibility of balanced growth, research of the market of computer games and scalability. The founders believe that focusing on the above three aspects are important for achieving maximum social impact and significant changes in society. The foundation's educational programs reach millions people all over the world, while maintaining the desire to help everyone to realize their true potential, supporting the victims, making a difference negative behavior and through education preparing this and future

generations to be safe and a positive digital future. As part of the educational aid project for beginners, the founders developed a glossary of game jargon.

5. Orientation in pop culture, which implies the ability to decode everything cultural / literary allusive elements of video games. In the plane of such subtexts the translator must find the primary meaning of all references to the original text, because many games are based on books, comics, movies, etc. Although currently we can observe the reverse process - the appearance of films, books and comics based on motives video games.

6. Understanding at a sufficient level of features of software terms provision that makes it possible to correctly and succinctly represent information to the player about the technical parameters of the game instead of lengthy descriptive comments.

7. Creativity – this “category covers very careful use puns, various jokes, and also uses specific methods of translation proper names (names of characters, names of objects, weapons, character characteristics), to allow users to play without obstacles” (Тупиця, Зімакова, 2012).

Despite all the above-mentioned qualities of a professional localizer, the reality of this process (at least in our country) are much more complicated. It happens very often that for various reasons the game itself is not available to the translator, which means that the localizer detached from the world of the game, he is powerless in a difficult translation situation to refer to its context, and all he has is the text given to him. Sometimes developers add comments to facilitate the translation process, but usually the localizer remains alone with the text. As the co-founder explained Sofia Shul of the "Shlyakbitraf" localization union: "Game translators often work "blindly" with a set of non-consecutive text strings in "key-value" format. In addition to the fact that the keys can be sorted by internal logic architecture of the game, values can also be variable" (Esselink, 2006). Still in Ukraine one pressing problem in video game localization is the issue of deadlines, because every customer wants to provide the game to the user as soon as possible, to get their own profit, etc. that is why the deadline for

localization of the game is significantly reduced from optimally possible; "in the field of video games, translation must be done quickly.

In general, in the field of computer games, there are five main stages of development video games – concept stage, alpha stage, beta stage, release stage; one auxiliary stage – post-release stage; two intermediate stages - alpha testing and beta testing. The first component of the concept stage is, first of all, the intention of the developer to create a game, and only then to clarify its themes and principles. At this stage the main plan for the release of the product is discussed - which platforms will be to be used for development, language, initial project budget, vendors, principles and teams for testing, estimated release date and potential product cultivation issues. After the initial design the document is already approved, the developer is working on the initial agreement graphics, the density of which should provide for the need for advanced training for the staff. The initial schedule should include test cycles and an approximate schedule of work on individual elements of the product. Members International Game Developers Association (International Game Developers Association)

Richard Honeywood and Jaune Fang call at this stage of pre-planning pay special attention to allocating sufficient time for the process localization: “Remember that most translators work at a pace of 2,000 words per day” (Mangiron, 2018). That is, the later the developer starts the translation process and editing, the less video game changes there will be in the next stage for each language, and therefore the quality of localization will decrease significantly.

The next stage is the development of the alpha version of the game, that is, the basic version. The alpha version contains only certain principles of game mechanics, but does not have any yet graphics or detailed design. Of course, this version of the video game is not available to the general public due to its unprofitable appearance and content.

The intermediate stage is the alpha testing stage. Testing of the alpha version is done exclusively by professional developers, because a simple player is not able to detect all bugs (bug – error, inaccuracy, inconsistency in software). Apart from of this, tester programmers verify that all localized assets are in place, whether fonts work in every language, whether all options are available to the user interface. Therefore, the alpha version is intended exclusively for the evaluation of the probable ones future possibilities of the game.

The beta development stage is the final stage for programming the final version game mechanics, and initial for work on graphics and interior design game environment / game world. As the video game gradually acquires that in the form that will be available to the user, precisely during this period, the developers begin to actively advertise the future product. The aforementioned researchers Richard Honeywood and Zhong Fang focus on three main components at this stage of the beta version development process - culturalization, internationalization and localization video games (Mangiron, 2011). Let us note in passing that culturalization is the harmonization of game content with the cultural norms of a certain country, internationalization - giving a video game a base codes that are able to process and display the user interface in different languages.

Agreeing with scientists, we will give a special place to the process of localization, for which they created an approximate schedule taking into account all the sub-processes. Sample designed for a small project involving one translator for each languages with an average turnaround time of two weeks for translation and one week for audio processing. The schedule model includes the possibility of increasing the number translators to reduce the duration of work on a video game, but in this case researchers predict an imbalance in the budget and an extension of all other sublevels (Mangiron, 2007).

It's understandable that video game companies are trying right away to prepare a video game that would cover as many languages as possible. In other case the

developers will not be able to compensate for the actual production costs of this game, having suffered heavy losses. This is the simultaneous production of a multilingual model the video game is called simship, i.e. simultaneous shipment. Despite the good idea, this one the type of project support mostly makes localizers work at random, because most companies are wary of premature unauthorized distribution of information about the game, so the translator can only receive fragments of the game or in general only text scripts with lines in arbitrary of order. The most common problem in such a translation is the determination of gender character, because there are many translation options (a range of three persons and two categories numbers). Nowadays, simship significantly reduces the waiting time for localized releases products. Innovations in IT technologies, in addition to affecting the calculation costs and profits, caused a rapid revolution in the processes, which in the end accounts facilitate and speed up product release. A successful simship strategy is an integral part of smart internationalization based on globalization at the enterprise level.

Among the many factors that should be paid attention to application of this type of production is (Gile, 2009):

- 1) complete rethinking and internationalization of product development processes;
- 2) deep understanding diverse linguistic, cultural and legal contexts of target markets;
- 3) development of source code and user interface that can be easily localize;
- 4) identification of features and functions that, despite internationalization, will require localization and development of effective processes localization;
- 5) rethinking and restructuring of verification and testing processes and quality control.

Distinguishing several stages of localization, such as: familiarization, creation glossary, translation, language quality assurance, etc., by R. Honeywood and J. Fang emphasize the importance of duplication of text. Along with how games are becoming

larger and more complex, the amount of sound to be recorded and tracked, is also growing. Work with voicing is very painstaking, so it needs preliminary work recording script to record any new lines or remove existing audio lines mistakes. The most common category of misunderstandings is the desire of an actor who provide dubbing, incorporate your vision of the character, add something of your own (eg sighing, laughing, etc.) to "enhance" the text, although this is not intended previous scenario.

Therefore, an interpreter must always be present at the recording, who will help explain the material to the audio director and the actor. By the way, except for replicas usually there is a need to duplicate other sounds - the same sighs, laughter, exclamations. Being in a recording studio, it is very difficult for an actor to convey the necessary emotions in front of the microphone in a static position (Apperley, 2006). Another important milestone dubbing is the localization of characters' voices. For example, Asian languages can favor the high tones of female voices, while Western languages may prefer deeper voices.

After the actor's work, all the material must be edited so that it intersects the player didn't even notice the difference in articulation between the languages. For this master montage must fulfill two conditions - timing (the amount of time during which the actor you have to have time to say the line; phrase sounding time) and lip sync, that they correspond to the video.

After all, after all the micro-processes of dubbing, close attention is needed. Technical characteristics of audio files. All files must be named in English language with the specified format, data rate, frequency and quantity channels, balanced volume with the possibility of changing the sound tone on different languages It is a mandatory requirement to specify all processing effects and requirements to audio files, as some characters may need reverb or shift pitches, others may have other special effects designed audio designer (Безчотнікова, 2015).

When a video game goes into an intermediate stage beta testing takes place careful checking of every single element of the video game - graphics, mechanics, plot,

etc., to identify potential errors and flaws. Beta testing can be of two types - open and closed. Open beta testing covers more the number of participants, because it provides free access to the video game to everyone for a limited time. And closed implies limited access for a certain range of users who have placed and paid for a pre-order on the game. Typically, developers evaluate problems with a tested video game by guiding themselves reviews of all testers.

The last main stage of development of a game product is the release, that is, the beginning official sale. However, after the computer game gets big popularity and gains the support of a wide audience, developers can initiate an additional post-release stage. Its main purpose is to update already existing material, such as adding a new character to a video game or locations.

Taking advantage of society's relentless interest in the video game industry, in 2020, AppleTV (USA) with the participation of Ubisoft filmed the sitcom "Mythic Quest: Banquet crow" about the working days of video game developers and all stages of game production product. The series will bring pleasure not only to people who have professional skills cybergaming skills, but also to ordinary viewers, since the main story presented in clear language in a humorous tone. The beginning of the series is the launch a new addition called "The Crow's Banquet" to the base game. It remains until the start only a few days, but a whole series of problems arise at all levels video production, due to which the violation of the deadline and postponement is foreseen release A particularly important task fell on the shoulders of the chief engineer, who took a risk add to the game not corporate, but your personal elements. "Mythic Quest: Banquet crow" was renewed for a second season even before the premiere of the first, because interest in the release of the series exceeded all expectations of the producers. Interest to the series is not only that the authors "clearly demonstrated how in the gaming industry (and in all pop culture) concepts are replaced and distorted original ideas, which in the end leads to soulless stereotyped series", but also illustrated all



stages of work on a video game from the inside, exposing everything the most interesting details.

At each of the above stages (both described by us and depicted in the film) three levels of localization are distinguished (Mangiron, 2018):

1. The first level is responsible for language and national standards – necessary minimum, so that "the program can perform its functions in another country (removal and language character screen, text input, alphabetical sorting, linear operations etc.)".

2. The second level translates the text in the program interface to the target one language. In video games, especially those dealing with specific vocabulary or professionalism, there are cases when the translator is a whole series replaces synonymous concepts with one. It leads to this type of error misunderstanding of the basics of professional language. In the system of professional languages, you can single out endless ones subtypes of professional language, for example: medical, economic, legal, advertising language, sports, IT technologies, construction, aviation, etc. With the emergence of new industries science and knowledge with the rapid development of technologies, there is a need to create special vocabulary and terminological systems, which become the basis of formation and the emergence of new professional languages (professionalisms).

3. The third level ensures adaptation to the target country - this is work with "word forms, additional standards that do not affect the main one functionality of the program, taking into account the national mentality etc.

Very often, using a foreign language video game, players, who even possess the original language at a high level cannot understand subtext of certain elements, lose their importance due to impossibility decode the allusiveness of these symbols. In addition to direct text errors, there is a whole cohort of problems related to national specificity (Карабаһ, 2001):

a) image of a person: "problems of gender, race or ethnicity can be acute to perceive in one or another culture. In this case, it is worth mentioning various feminist

movements and movements against racial inequality, which is strongly expressed in American, and less so in European culture. The struggle for gender and racial equality can lead to an inadequate perception of a person (lack of racial, sexual, gender diversity)";

b) the difference in keyboard layouts in different languages, when many symbols fall out altogether or are located in unusual places;

c) diversity of interpretations of color names in different countries: for example, in China white is considered a mourning color. Or an ordinary item of clothing for us - green hat In China, such an attribute is very specific, because in the Middle Ages it was worn exclusively by male prostitutes. Therefore, "the lover of celebrating Saint's Day Patrick in a green hat will not be understood in China";

d) formats of time, dates, different currencies, units of measurement and address patterns;

e) image animals and plants in each culture have their own meaning. Example, the symbol of the mango tree, which in India is "associated with with love, because its leaves are thrown at the feet of young people at a wedding, wishing them the same in order for the newlyweds to be fruitful".

So, each level is implemented in its own type of localization, which we outlined in the previous section. However, regardless of the level and type, a localizer is a must must take into account a number of factors that affect the product quality indicator. Among the most important factors, we can highlight the cultural and linguistic ones and psychological. As the name suggests, the first one consists in taking into account sociocultural traditions at all levels and in all elements of the video game. The next factor related to the methods and means of translation of the original text, and the latter - signals the localizer's evaluative prediction about the informativeness of text elements for the user in the final product translated into another language.

## 1.4 Strategies of English video gam translation

Famous linguist Schweitzer convincingly proved that the translation consists of two main stages - drawing up a program of actions (strategy) and actually actions, implementation of this program (tactics) (O'Hagan, Mangiron, 2013). Any strategy has a goal to produce such a translation that would meet the user's expectations. Exactly therefore, V. Komisarov believes that each individual strategy is based on certain principles from which every translator starts (Чередничок, 2015):

1. When translating, the understanding of the original must precede everything other processes, that is, the translator cannot process more than he understood.

2. The possibility of dominance of content over literal translation, not mechanical "copying" the language and form of the original text.

3. Highlighting the importance of certain key elements of the text and effort translator to process these elements as close as possible to the original, adjusting similarity of lexical and syntactic units.

4. The willingness of the translator to sacrifice some part of the elements of the text to convey its general content.

5. The importance of providing the closest possible translation with approximation all spelling norms of two languages.

There are no unequivocal norms regarding the choice of one or another strategy, because everyone the translator has his own way of thinking, so he produces his own translation strategy.

Note that very often such a personal strategy can be complex elements from various "standard" (generally accepted) strategies. Known the English theoretician and practitioner of translation Peter Newmark proposed to highlight eight translation strategies (Кравченко, 2021):

1) *free translation* - does not preserve content, form and style primary sources  
This type of translation is suitable in the case when it is only important some one main thought, and others are considered secondary, as they can be neglected;

2) *communicative translation* – withstands all norms of the literary language, somewhat simplifying the original, but making the text user-friendly;

3) *literal translation* – preserves the word order of the original text, each word is translated out of context, the most common meaning of the word is taken into account. This type of translation is similar to machine translation, it saves some part of the main content, suitable only for the draft version;

4) *literal translation* is similar to the previous version, but the order of words is changed in comparison with the original, that is, the syntactic norms of the translated language are preserved text;

5) *idiomatic translation* - characterized by free use colloquial language, a large number of phraseological units, even for their own absence in the original text. Such a translation is suitable for oral communication;

6) *adaptation* - the most "free" method of translation that is defined failure to preserve grammatical elements at all levels. This type is suitable for translation of poetry, works of art, etc.;

7) *accurate translation* - has the most careful reproduction of the content, that is, attention is paid to the lexical aspect, somewhat neglecting the syntactic. This translation is suitable for technical texts;

8) *semantic translation* - similar to the previous one, but more careful attitude to the original text, trying to preserve grammar as much as possible norms of both languages.

The author of a number of textbooks on the theory and practice of translation, Y. Retsker, guided by psychological mechanisms and ways of thinking of a person, highlights significantly a smaller number of strategies - only three (Амеліна, 2005).

1. A focused strategy is typical for a realist translator (pragmatist) who focuses on the reproduction of the main content text, selection of its informative component.
2. Fragmentary strategy characteristic of an analytical translator who pays attention to the detailing of certain parts text, unfortunately, only in one plane - either stylistic or semantic.
3. And the last one strategy – compensated – is most likely suitable for an idealist translator, because it is a mix of the previous two strategies.

Often in already translated texts using the mentioned strategy is not completely accurate, but they have everything linguistic and stylistic features of the primary source.

Localization is not based solely on text translation, but is cross-cultural a discipline that also includes translation of instructions, interface, etc. Therefore, in our opinion, the classification of the Spanish linguist A. Costales is the most it is appropriate to consider in the context of video game localization. The scientist singled out seven main strategies (Costales, 2012):

1. Domestication and foreignization. The first type involves an effort in localized game to remove as many elements of national flavor as possible of the original version, leveling them or replacing them with elements of the target cultures. The second is aimed at "preserving the appearance of the original games and convey the atmosphere and taste of the original culture in the target country". The researcher considers the localization of the game *Assassins'* to be the best example of foreignization. The action of the game takes place in several Italian cities, so they are often mentioned in the plot local names, cultural values, sights, special locations, etc. In a video game even Italian words and expressions are used, which have been preserved almost in all localized versions. A special "highlight" is the efforts of professionals dubbing actors to keep a slight Italian accent in some scenes to preserve the general atmosphere of the game. An example of domestication would be the replacement of these elements to abstract locations or national substitutes from another language, as, for example, in the translation of *"Harry Potter"*. In this case, Hagrid, who in the original, he speaks the

dialect of the town of Chepstow (Wales), and in Ukrainian translation has pronounced features of Hutsul speech.

2. Strategy of non-translation. Actually, this is leaving some basic ones unchanged names, terms, place names. Such a strategy leaves the possibility of a further one foreignization of the game product. To some extent, the non-translation of the game's name is justified by the fact that the name becomes recognizable in all languages, that is, it is associated with something special development of the game and its internationalization policy. For example, certain types of weapons, vehicles or special places take their name from a myth, that is, they are not translated into any language and considered as specific terminology, connected with history.

3. Transcreation. This strategy is based on the introduction of a number of corrections source text, that is, the translator pays attention to the user. It gives the right add lengthy explanations to a video game or omit certain parts from of the original to cause the recipient the same emotional effect as and in the primary version. All specified corrections of the localizer must be motivated Transcreation is commonly used when working with video games narrative genres, for example, RPG. As an illustration of transcreation, we can use the game "World of Tanks": "Because the phrase "Destroyed!" or "The adversary destroyed!", if translated literally, will sound, so to speak "dry", so the team of localizers selected functional equivalents, such as: "Minus one!", "Done!", which accurately convey the communicative purpose" [64].

4. Literal translation (verbatim translation). Such a strategy is effective in in the case of names of sports, racing games or simulators of various kinds transport, where there is a large number of technical words and specific terminology, related to the relevant field of professional activity. It can be argued that many simulation and sports video games do not have complex storylines or plots, and the narration is very "poor", insignificant compared to other genres. Such the kind of translation is very similar to technical, but it does not mean that the translation of these games is a straightforward process as genre-specific knowledge is required and game items, mastery of specific

terms. Transcription and we can also define transliteration by constituent parts of the literal translation. A classic example of this strategy is Microsoft's flight simulator Flight Simulator, where untranslated aviation terms are combined with translated ones parts of the text. Terms from the field of air navigation have a high coefficient repetition in different parts of the video game: in the menu, in the instructions, in the interface window user, etc.

5. Loyalty strategy. A lot of video games, as we mentioned above, are developed based on works of art, comics or movies. In this case, in the headlines there are metatext links to related books, comics, or movies. That's why translators must strictly observe the balance between transcreation and freedom of adaptation content. This is important for suggesting in the game a similar emotionality in the target audiences with loyalty to the original video game. In this context, the concept fidelity to the source text is an important means of adapting certain video games, because it preserves the atmosphere of history, which is a key element for to meet the expectations of the gaming audience.

A. Costales considers it exemplary approach to work (in the plane of the specified strategy) the position of the American of the Electronic Arts corporation, which was engaged in the development of the video game series The Lord of the Rings. The team working on the project was obliged, firstly, to read the epic novel by J. R. R. Tolkien, and secondly, to get acquainted with the film adaptation the specified work. Then the developers took an exam to check the level of mastery the content of the novel, defining the characteristic features of each character, understanding the concept of Tolkien's invented universe. Since the universe was already clear and detailed by the author, the video game had to keep the elements original story, which is exactly what it is possible to realize by applying strategy of loyalty. It is thanks to such a responsible attitude of developers to of the product, the video game was released not only completely in the style of the original source, but also the appearance of the main actors was completely duplicated from the actors of the film of the same name by Oscar-winning director Peter Jackson.

6. Dropout of content and compensation. Modern methods of story organization, used in video games can create additional problems with translations. In case of partial or complete loss of elements of the original source, translators can partially rewrite them in their own way, but in such a way as to harmonize the functional ones equivalents, which will compensate for the loss of content and main idea or important key episodes and clues. Such a strategy is used mostly when translating jokes, when the localizer is forced to search equivalents. Adaptation of humor is a very difficult procedure, because substitution "original" jokes, idioms and puns in the target language (and culture in general) requires considerable skill and deep knowledge of the localizer. Though, that the compensation strategy is considered the most appropriate in the specified situations, to provide more intense and engaging gameplay, some translators use an alternative - omitting content, specifically that content which cannot be easily adapted to cultural and linguistic norms target country. Localized ones suffered a significant drop in content and compensation variants of the Batman Arkham Asylum video games, where in the Spanish version everyone is lost puns, Torrente, in which all humorous references to the football team were canceled Madrid - Atletico, Monkey Island 2: Lechuck's Revenge, in which they did not succeed accurately explain the game with the words in the name of the pirate tavern, etc.

7. Censorship. We have already explained the principle of censorship in detail in this section, therefore, let us briefly note that the adaptation of video games is a market activity and a significant one no different than other sectors such as film or television. Even when the authorities take the game in the foreign market, translators must take into account all legal issues, listen to the recommendations of local gaming companies products. In addition to the main issues of censorship outlined above, A. Costales focuses attention also on the monitoring of elements of violence, various sexual subtexts or even political interspersions, such as military-themed names, which are prohibited in some countries of Asia and the Middle East [30].



Having examined in detail various classifications proposed by scientists translation strategies and tactics that serve to implement them, let's agree that in general strategies can be divided into two general groups - local and global. The first are aimed at solving specific translation tasks: "reproduction non-equivalent linguistic phenomena, realities, phraseology", etc. Others are based on the organization of "a certain type of text and a certain type of identity", found balance between the languages of the original and the translated text. That is, "local strategies are applied to the translation of individual language structures and lexical units, and global ones regulate general issues related to the style, type, and type of the text and highlighting specific aspects of the original text. Such a relationship indicates certain subordination of local translation strategies to global ones" (Mangiron, 2007).

Noting a great variety of strategy choices, and accordingly tactics, that's all the probability of errors in the localization process remains the same. Everyone translator, except for mechanical errors (descriptions), which is explained by human factor, may make a number of more serious mistakes. However, the question establishing the "seriousness" of such errors remains open. Now in linguistics (more narrowly - in translation studies) there are many classifications translation errors, ranging from narrowly focused inaccuracies, to global discrepancies. Each classification is mostly based on one linguistic aspect.

One of the "oldest" detailed classifications is the distribution of errors L. Latyshev through the prism of the so-called misinformation of the translated text. Researcher distinguishes only two types of errors - content (functional-semantic) and linguistic.

The first are characterized by various, mostly unmotivated, deviations from content of the original source; such errors differ from each other only in level misinformation of the recipient, which negatively affects the understanding of the main message original text. The scientist refers to content errors as distortions, inaccuracy and ambiguity:

a) distortions are deviations from the original source, which as a result leads to differences in the definition of the main subject and misunderstanding of its role in two versions of the text;

b) inaccuracies - this too deviations from the original message, however, they are less harmful impact on the perception of the content, a sign of such errors is the omission of a certain part text or adding information from yourself;

c) ambiguities have the smallest degree impact on the understanding of the text, as they add ambiguity to certain parts (or even expressions, words, etc.), without completely distorting their content.

The language category of errors is defined by the lack of compensation of the concepts of one language concepts of another language. To this type of errors, the researcher refers normative-speech (usual), normative-linguistic, system-linguistic. The first are in deviations from speech norms, therefore are the most common. They include incorrect use of phraseological turns, transferring the names of realities from one cultural context into another, loss of expressiveness of phrases, etc. To the second this type includes all morphological errors that are based on violation of norms functioning of parts of speech. The third group of errors is related to violation lexical-semantic interaction of words, inconsistency of semantic units. In general system language errors do not interfere with the perception of the text, but the correct option easy to find in the context of a whole sentence.

Another classification is represented by N. Garbovsky, who distinguishes errors by the time they were made. "Errors can be determined as an incorrect interpretation of the meaning of the signs that make up a single unit orientation, as well as the wrong choice of characters in the source language for design units of translation" (Безчотнікова, 2015). The researcher identifies two main types of errors translator:

- those that arise from initial misunderstanding of the text;
- those that arise during the transformation of the content of the original source in the translated text. N. Harbovsky also refers to this type stylistic errors.

The first type of errors occurs at the following levels of language: the level of simple concepts, the level of complex concepts, the level of judgment and the level of presentation of subject matter situations. As a result of incorrect interpretation, in which the translator provides signs of not the concepts that they actually express, errors occur at the level simple concepts. At the level of complex concepts, errors occur during work not with individual words, but whole phrases. During the transformation errors at the level of judgment appear in more complex logical constructions, which are characterized to a certain extent by the negligence of the translator, i.e. inattention attitude to the syntactic structure of the statement. At the presentation level of the subject situation, errors are highlighted that distort to some extent filling of the original text. Such errors occur when the translator does not has a sufficient amount of knowledge in the field covered in the original source. Exactly thanks to this, in localized texts you can find verbatim tracing without understanding the content, interpreting the translator personally, not the original author, loss of significant parts of the text.

The second type of error is caused by the translator's inability to find lexical items etc. counterparts in the target language. Therefore, the scientist attributed it to this type and stylistic errors, because they arise from an inaccurate understanding of the text and its inappropriate transformation. N. Harbovskiy justifiably assures, that the above errors are almost always caused by low proficiency the translator of the language into which the translation is made (Безчотнікова, 2015).

Summing up the strategies and tactics of translation outlined by us and, accordingly, localization, we can conclude that they also need special attention personal skills and abilities of the translator. To obtain a high-quality product it is necessary to follow its micro-processes at each of the five stages video game production, because the translator has not yet chosen the right localization strategy makes the game successful. The above types of errors occur in the field of any strategy, which is why we believe that for an excellent result, it is necessary a comprehensive approach to localization at all its levels - 1) at the corresponding level for language and national

standards; 2) at the level that performs text translation in the program interface to the target language; 3) at the level that provides detail under target country.

### **Conclusions to Chapter One**

1. Thus, in video games, various functions can be found styles. The main task of the translator is to correctly convey their features and goals for the target language. This is also the difficulty of translating games, after all, you can never predict what style can be found at video game translations.
2. Most often, this is found in special types of translation, for example, in scientific and technical texts. This is the case when the translator is on his own language incompetence or ignorance of terminology allows for inaccuracies, distorts the content through which information is transmitted in a modified form.
3. So, each level is implemented in its own type of localization, which we outlined in the previous section. However, regardless of the level and type, a localizer is a must must take into account a number of factors that affect the product quality indicator. Among the most important factors, we can highlight the cultural and linguistic ones and psychological.
4. Summing up the strategies and tactics of translation outlined by us and, accordingly, localization, we can conclude that they also need special attention personal skills and abilities of the translator. To obtain a high-quality product it is necessary to follow its micro-processes at each of the five stages video game production, because the translator has not yet chosen the right localization strategy makes the game successful.

## CHAPTER TWO.

### DOMINANT STRATEGIES OF ENGLISH VIDEO GAMES' VERBAL COMPONENT TRANSLATION INTO UKRAINIAN: PRACTIAL ASPECT

This chapter focuses on the analysis of dominant strategies and tactics in the localization of the video games and its characteristics.

The purpose of the chapter is to consider the main types of strategies and tactics in the localization of the video games, to identify and to define them in the course of the research.

#### 2.1 Translation analysis of English video games: general remarks

Linguistic analysis of the translation of the technical texts of both localizations of the game *"Half-Life 2"* made it possible to find out that they used all the syntactic one's translation strategies with the exception of changes in the cohesion of the text and changes in the rhetorical scheme, which is explained by the features of program texts. With equal success localizers used strategies of tracing, linguistic displacement units, structural changes of phrases, changes in the structure of the sentence.

Localization from *"Valve"* is distinguished by an unreasonably frequent literal translation, introducing complex sentences into the text and incorrect use of the shifting strategy language levels:

*Table 2*

<i>Crosshair appearance</i>	<i>Вигляд перехрестя</i>
<i>There are currently no save games to display</i>	<i>Наразі немає жодних записів гри</i>
<i>Multiplayer</i>	<i>Багатокористувацький режим</i>

The semantic analysis of the technical texts of the game indicates that at strategies of hyponymic translation, changes were successfully used in the translation level of text abstraction, as well as paraphrase. There are no usage strategies tropes and a group of other semantic strategies. Synonymous translation is rare and occurs in the below translation options, it is an undesirable translation strategy software text string.

Table 3

<i>Duck</i>	<i>Присідання</i>
<i>Press DUCK for Spectator Menu</i>	<i>Натисніть ПРИСІСТИ, аби викликати меню глядача</i>

Analysis of pragmatic strategies indicates that due to the specifics of this technical text and the absence of cultural connotations in it, when creating localization strategies were not used for cultural filtering, change presence of the author, editing and other pragmatic translation strategies. In in both localizations, the interpersonal level of the texts was subject to change, which meets the requirements for writing technical texts:

Table 4

<i>You must enter a password</i>	<i>Ви маєте ввести пароль</i>
----------------------------------	-------------------------------

## 2.2 Translation analysis of "Dragon Age"

In these games interaction with the game world is very important and the player has to be careful remember what his companions are talking about, because information can come in handy when further advancing along the storyline. In this case the story of the game world does not involve an area called "Люмеррін".

Table 5

<i>Beyond Andraste's Mercy, a hundred steps to revelation</i>	<i>Від милості Андрасте — сто кроків до одкровення</i>
---	--

The translation is adequate but pragmatically non-equivalent because it can't cause the same communicative effect in the player. Player is suggested to solve a puzzle: when finding a note, there is a trace in it that suggests an algorithm for solving the puzzle, however, the translation loses the meaning of indicating further actions. In this case, the game map has a landmark called "Andraste's Mercy" (translated as "Милість Андрасте"), and the plant "Andraste's Grace" which was translated into Ukrainian language in an absolutely identical way as "Милість Андрасте". It is not clear from which point one must walk a hundred steps, what does it impossible for the player to find the solution to the puzzle.

Table 6

<i>Sera is a chaotic elven archer</i>	<i>Сера — безладна ельфійка-лучниця</i>
---------------------------------------	---

The translation is adequate, but formally not equivalent. In this version the original feature is not respected correctly it doesn't convey the meaning of the joke, based on a language game. The word intelligence in translation has the meaning "розвідана інформація" and the meaning of "інтелект". It is not clear for the Ukrainian-speaking player why one of the characters laughs because of the lack of information and for which reason he uncomfortably called the interlocutor a fool.

Table 7

<i>I don't want her gambit to fail</i>	<i>Я дуже постараюся, щоб її задум провалився</i>
--	---

Such a translation can be considered as inadequate and pragmatic non-equivalent due to the effect on the player occurs violation of the evaluative adequacy of the text.

In this case, the player executes quest task and should assist the non-player character in the search for the mother.

At the end of the mission, the rescued character starts a dialogue about wanting to start life from a clean slate during which he makes this statement. On the background this player has doubts about the correctness of the decision chosen by him, because how the phrase acquires a negative intention. In this case, it is interpreted as the desire to find the mother in order to destroy her life.

Table 8

<i><b>Murder was the case that they gave me</b></i>	<i><b>На мене повісили вбивство</b></i>
---	---

The translation is inadequate, but pragmatically unequal in relation to the effect on the player. This statement is the name of one of tasks and this translation of the name is incorrect. In colloquial Ukrainian the expression " повісити вбивство " refers to a situation in which the innocent is blamed participation in a crime that he did not commit. The most correct translation of the phrase is "Мені доручили розслідувати вбивство".

Table 9

<i><b>I may have overheard 'em talkin' 'bout subjects that might interest you</b></i>	<i><b>Я міг би підслухати чи говорять вони про щось цікаве</b></i>
---	--

The translation is adequate, but pragmatically non-equivalent, as it is not capable of producing the same communicative effect in the player. After receiving these phrases, the player expects the NPC to perform the action they are talking about and then share the information. Although it's clear that the character means: "Perhaps I overheard them chattering about something that might interest you." The character gives the player a hint that he has learned some data that the player should learn more about. Then, if the player manages to deal with the situation, he is misinformed again and continues playing the game at the next location.



### 2.3 Dominant strategies and tactics in the localization of "S. T.A.L.K.E.R."

The action of the game takes place in an alternate reality near the Chernobyl nuclear power plant after an explosion of unknown origin, which caused the emergence of a whole "Zone" with various anomalies, mutants and artifacts. In an effort to clarify the situation, the country's leadership sends soldiers to this territory, who die under unknown circumstances, and the location becomes completely fenced off. But neither roadblocks nor vigilant security are able to stop those who have a great desire to get rich on the acquired artifacts - stalkers, mostly mercenaries, adventurers, both single and entire armed groups. The main development of the plot begins from the moment when lightning struck the truck during a thunderstorm at night, and in the morning a passer-by finds this wreckage. Among the debris, he finds the only survivor - the main character of the game, who has a strange tattoo on his arm - "S. T. A. L. K. E. R.", which gives the character the nickname Marked. Stalker has completely lost his memory and is now trying to infiltrate the Zone to find out what happened to him [74].

The main character of the game is a typical representative of the male gender without particularly noticeable racial characteristics, by the way, the prototype for Michenoi was the famous Australian singer and actor Vincent Stone. Stalker and other active characters, locations, animal and plant life are the same in all versions of the game, that is, it has not undergone transformations for each target country, has not undergone any censorship.

Thus, the localizers used the maximum *foreignization strategy*, which gave the game a special flavor. Although the developers emphasized that the action takes place in an alternative reality, the user can easily recognize the landscapes characteristic of our country, architectural features, domestic car brands, license plates, etc.

The character has its own set of characteristics, in the translation of which the localizers used the *strategy of literal translation*, we think it is appropriate in this case, because the translator operated with a specific terminology.

Table 10

<i>Опік</i>	<i>Burn</i>
<i>Електрошок</i>	<i>Electric shock</i>
<i>Удар</i>	<i>Impact</i>
<i>Розрив</i>	<i>Rupture</i>
<i>Радіація</i>	<i>Radiation</i>
<i>Хімічний опік</i>	<i>Chemical burn</i>
<i>Вибух</i>	<i>Explosion</i>
<i>Стійкість до куль</i>	<i>Bulletproof cap</i>

We mostly agree with the translation options, but we can argue a bit about the last point. The decision to translate the phrase "bullet resistance" as bulletproof cap does not seem clear enough, because the word cap has many interpretations:

1. Головний убір (капюшон – у випадку Міченого);
2. Обгортка чи захисна оболонка;
3. Ліміт, межа (у розмовному варіанті).

As for the specific case, all three options are suitable, but the headgear and protective shell, we tend to think, are not direct characteristics of the character. So, in the last term, the translator used the *strategy of transcreation*, adding a word for clarification.

The story of the stalker, which we mentioned a little above, the localizers tried to convey in emotionally colored language, the dots add special tension, signaling the abruptness of the speech, so we can immediately guess about anxiety, scattered thoughts, incoherence or even excitement.

Table 11

<i>Чорт...що в мене із пам'яттю? Мов у імлі..</i>	<i>Damn it, it's all a haze now...</i>
---	--

<i>Маячня якась...</i>	<i>So confused...</i>
<i>Паскудство!</i>	<i>Dammit!</i>
<i>Прогоуляюся, прийду до тями – може, мізки і прочухаються</i>	<i>I'll take a walk, calm down myself and perhaps my head will be clearer.</i>

In the nine examples, we can see that the English version of the replica has somewhat lost the emphatic message of the original. The expletive phrase "Damn it" replaced two different Ukrainian words, although in repeated use the translator hinted at a little more expressiveness, firstly, by merging the expression together, and secondly, by strengthening it with an exclamation mark. In the following situations, the colloquial words «маячня» and «прочухаються» in English turned into the neutral «заспокоюсь» and "be clearer". And the immediate meaning of the expression "I will come to my senses" was leveled, being replaced by "calm down". The translators in the given examples resorted to the *strategy of partial loss of content*, which, in our opinion, did not cause significant damage to the material, because the main idea of the story was not lost.

The next replica of the character demonstrates another component of the mentioned *strategy of content compensation*, when in English, instead of signs indicating the emphatic intonation of the statement, the localizers supplemented it with a full-fledged evaluative phrase "worst of all".

*Table 12*

<i>Хто я є?!</i>	<i>And worst of all: who am I?</i>
------------------	------------------------------------

We can also trace the complete disappearance of the evaluative judgment in the following expression:

Table 13

<i>Можже, він і справді не бреше про те, що життя мені врятував...</i>	<i>He claims to have saved my life after all...</i>
--	---

It is noticeable that in the English version the motive of mistrust of the interlocutor is not followed at all, but the subtext is clearly felt thanks to the verb "claim" as opposed to the possible neutral "say".

The use of colorful Ukrainian words that have a negative connotation and are replaced by common synonyms in the English version is very revealing.

Table 14

<i>Тлустий дядько</i>	<i>Fat guy</i>
-----------------------	----------------

Unlike the previous strategies we mentioned, which did not create obstacles to understanding the overall picture of the video game, the *strategy of non-translation*, also used in the localization process, does not seem very appropriate to us. Let's pay attention to proper names. In the first of the given examples, the use of the patronymic as a first name (address), which is characteristic of our country, seems inappropriate in the English version. By leaving "Sidorovich" unchanged, localizers create the false impression that this is a surname, because in most countries there is no concept of «по батькові».

Table 15

<i>Завдання цього Сидоровича</i>	<i>Jobs for this Sidorovich</i>
<i>Вбити якогось Стрільця</i>	<i>To kill some guy called Strelok</i>

In the second example, the situation is more complicated. First, a foreign user will not understand the semantics of the nickname, will not be able to realize that it is one of the main features of the protagonist of the game. Secondly, for a Ukrainian-

speaking user, it becomes obvious that the developers of the game do not speak the Ukrainian language at a sufficient level.

In general, the *no-translate strategy* applies to all names in the game. For example, Lyoshka Kaban loner. It will be very difficult for a foreign player to even remember Cyrillic letters, and "loner" is only an indication of belonging (in this case, not belonging) to a group (localization of social groups is described a little below).

Interesting examples of *the compensation strategy* are the following expressions:

Table 16

<i>Сидорович – хитрий жучило!</i>	<i>Sidorovich is one clever bastard.</i>
<i>Цього чортового Стрільця</i>	<i>This bloody Strelak fella</i>

In the first statement, we observe a certain shift of negative connotations within the two words: in the Ukrainian version, the adjective "cunning" has a stronger message, but in the English version, this negative connotation is more inherent in the swear word "bastard". Such a logical shift generally creates the necessary emotional content of the sentences, regardless of which part the desired emphasis falls on. The following interpretation of the adjective "damn" causes, in our opinion, ambiguous interpretation options: on the one hand, "bloody" - cursed, which has a direct correspondence to the original, but on the other hand, "bloody" - bloody, which gives a strong allusion to the type of occupation character (Sagittarius). It is worth agreeing that the English-language version received a deeper and more powerful content.

Let's consider the next category of gameplay - "Training".

Table 17

<i>Стрибки</i>	<i>Jumping</i>
<i>Відносини</i>	<i>Attitude</i>
<i>Присідання</i>	<i>Crouching</i>
<i>Прискорення</i>	<i>Speeding-up</i>

<i>Бінокль</i>	<i>Binoculars</i>
<i>Відкриті рани</i>	<i>Open wounds</i>
<i>Втома</i>	<i>Fatigue</i>
<i>Радіація</i>	<i>Radiation</i>

It is obvious that a *literal translation* strategy was used when translating this specific vocabulary, however, upon closer inspection, we identified several significant flaws. The first controversial translation is the pair «відносини» - "attitude". If the English-language version gives a more or less complete explanation of the term, because the synonyms "relationship" and "respect" are immediately relevant, then the Ukrainian-language version raises questions. It is noteworthy that in the explanation of the concept of «відносини», the developers always use the word "reputation", which, in our opinion, should be used for the name of the term itself, and not for its description. The next inaccurate translation is the pair «відкриті рани» - "open wounds", we must clarify that the issue is not in the pair of words themselves, but in their detailing: the English-language version operates with a synonymous series - "bleeding", "hemorrhage", describing the degree of severity of wounds, and the original spectrum is limited only to the noun «кровотеча» in all positions.

The next area of localization is the so-called "Anomalies".

*Table 18*

<i>«Карусель»</i>	<i>Whirligig</i>
<i>«Воронка»</i>	<i>Vortex</i>
<i>Вогнище радіоактивності</i>	<i>Source of radioactivity</i>
<i>«Трамплін»</i>	<i>Springboard</i>
<i>«Електра»</i>	<i>Electro</i>

We offer to analyze each pair in turn, taking a closer look at the translation errors in them. In the explanation of the algorithm of actions in the first anomaly in the Ukrainian version, there is a vaguely worded advice, but in the English version the atmosphere of trust (benevolence) has been completely leveled, and the sentence has turned into a simple statement of fact.

Table 19

<i>Дуже важливо не прогавити момент початку втягування до аномального вихору і не потрапити до зони максимально сильного ефекту в центрі – тільки тоді є шанс відбутися мінімальними травмами.</i>	<i>Victims caught on its outer rim – far enough from the maximum effect zone at the center – can escape the Whirligig, with relatively minor injuries.</i>
--	--

The name of the next anomaly already contains an error in the initial version, because instead of the variant «вирва» accepted by the lexical norms of the Ukrainian language, the translators used tracing paper - «воронка». The reverse situation is followed further: the localizers demonstrated deep knowledge by using the noun «вогнище», which denotes the nature of the phenomenon, but loses its color, transforming into "source".

The *strategy of transcreation* was applied to the description of the consequences of the "Springboard" anomaly, when the translator added an intermediate stage of damage (serious wounds) from himself to soften the sudden change of emotions or physical state of the avatar.

Table 20

<i>Від невеликих синців до миттєвої смерті</i>	<i>Ranging from minor bruises, through serious wounds, to instant death</i>
--	---

The category "Factions" also contains certain shortcomings.

Table 21

<i>Бандити</i>	<i>Bandits</i>
<i>Угрупування «Долг»</i>	<i>Duty faction</i>
<i>Сталкери-одинаки</i>	<i>Lone stalkers</i>
<i>Зомбовані сталкери</i>	<i>Zombified stalkers</i>
<i>Найманці</i>	<i>Merces</i>
<i>Угрупування «Моноліт»</i>	<i>Monolith faction</i>
<i>Армія</i>	<i>Army</i>

First of all, it is worth paying attention to the name of the category - the term "communities" is very unclear (or inaccurate). However, directly in the classification, the developers use, in our opinion, a term that is more suitable due to the narrowing of the concept - "grouping". An interesting option is the Ukrainian counterpart to the name "Duty". Based on the type of activity of this group: its representatives strictly adhere to the charter, do not fundamentally engage in the trade of artifacts for the sake of profit, but provide all found samples to scientists for research, we can reasonably claim that the real name is «Обов'язок». That is «ДОЛГ» is another tracing paper that distorts the original idea.

Within the "Army" grouping, army special forces are constantly mentioned, but, unfortunately, in the English-language version, the translators failed to use the *strategy of non-translation* - and the word "Spetsnaz" functions in the game. We believe that in the given example it would be much more profitable to use the strategy of literal translation and use the concept of "Special Forces", thus users would be able to distinguish this unit from other similar units.

The localization options of the category "Animals" and mutants should be considered in more detail.



Table 22

<i>Кабан</i>	<i>Boar</i>
<i>Сліпий пес</i>	<i>Blind dog</i>
<i>Плоть</i>	<i>Flesh</i>
<i>Ворона</i>	<i>Crow</i>

As can be seen from the example, in the names themselves, the proposed *strategy of literal translation* is appropriate and correct, but the description of the characteristics of the creatures contains a number of unmotivated errors.

Another demonstration of a flawed *strategy* is the use of *loss of content* when translating the behavior of the mutant Flesh.

Table 23

<i>Натицесерце цілком здатна напасти на сталкера.</i>	<i>May attack a stalker if hungry.</i>
---	--

We have already mentioned above that humor is very difficult to translate due to the difficulty of finding appropriate counterparts or substitutes in the target language.

In this case, it would be worthwhile to use the *strategy of transcreation*, because the emotionless "hungry" (and even the literal version - "on an empty stomach") is unable to convey the irony of the statement.

The fact about crows also has a number of contradictions.

Table 24

<i>Розвитий мозок воронів, в якому склався комплекс надскладних рефлексів</i>	<i>Highly specialized development of the bird's brain</i>
---	---

## 2.4 Dominant strategies of verbal component translation into Ukrainian in “Euro Truck Simulator 2”

The next game chosen by us for analysis is Euro Truck Simulator 2.

And although this genre of games does not have such a variety of linguistic material as the previous one, it nevertheless contains valuable examples of skillful translation of professional terms and technical concepts. It is precisely because of this linguistic one-dimensionality that simulators are often underestimated translators. Note that Euro Truck Simulator 2 in certain updates has special patches that even allow you to choose between American English and British English. This game gives the user a great opportunity to try himself in the role of a heavy transport driver who delivers a wide variety of cargo. Before starting the route, the player has the opportunity to understand the equipment of the trailer and familiarize himself with the route. For the user's convenience, the game is written in such a way as to make the mission as easy as possible. For example, during the trip, all secondary roads seem to be randomly blocked off either by the crowd, or by the police, or by road services. But despite the above-mentioned fact, the video game is difficult, because the overall load, unpredictable road conditions, a long trailer, etc. able to throw even an experienced driver off balance, forcing him to receive a fine. “Euro Truck Simulator 2” is, you could say, an RPG about trucks.

You, like in a role-playing game, improve your character, discover new abilities, new spare parts and "ammunition" for the car, explore the map, go through quests.

Play the role of a truck driver" [71]. First of all, as we have already mentioned, you need to understand the technical characteristics of the transport.

*Table 25*

<i>Truck configuration</i>	<i>Конфігурація вантажівки</i>
<i>Torque</i>	<i>Крутний момент</i>

<i>Engine power</i>	<i>Потужність двигуна</i>
<i>Gears count</i>	<i>Кількість передач</i>
<i>Effective wheelbase</i>	<i>Колісна база</i>
<i>Retarder</i>	<i>Ретардер</i>
<i>Axle count</i>	<i>Кількість осей</i>
<i>Powered axis</i>	<i>Ведучі осі</i>

In our opinion, despite the fact that the translators have thoroughly worked on the terms, applying the *strategy of literal translation*, some positions require comments. It is worth noting that in all cases of translation of specific professional vocabulary analyzed here and below, the localizers exclusively used the *tactic of literal translation*.

The first clarification is impracticality the use of the phrase «крутний момент», because in the terminological vocabulary of physics, two equivalent expressions are actively used - «обертальний момент» or «момент сили». The second is an inaccurate translation of the noun "axis", which differs in the two languages. Note that the "powered axis" is a leading (or mechanical) axis, and it is only one, compared to secondary axes, which can be several. Therefore, in our opinion, there is a significant error in the Ukrainian version that distorts the concept, especially since tracing paper was used in the phrase.

The developers paid very close attention to the cargo, because it is one of the main tasks of the game - to deliver it safely to the customer. Four aspects are chosen as the basic indicators of a car with cargo.

An interesting feature of the game is that the user has the opportunity to hire himself a partner, using the services of a recruitment agency. It is this organization that publishes and updates the ratings of drivers, according to which the possible salary is set. We draw your attention to the fact that the game currency is the euro, because trucks move only through European countries. Therefore, the developers used the *strategy of foreignization*, leveling the still valid national currencies. Regarding non-game

characters-hired workers, the localizers used the opposite *strategy - domestication*, maximally embodying all the national features of the appearance in the appearance of the mentioned persons.

So, somewhat departing from the analysis of translation strategies, let's consider another vivid example of *domestication*: moving through the countries of Europe, the game world also moves, adapting to traffic rules, road signs, road markings, even to the change of right-hand traffic to left-hand traffic.

Therefore, destroying the stereotypical opinion about the "poverty" of the material for the translator in simulation games, noting the mastery of translating specific terms from different fields, we believe that the *strategy of visual localization* should not be left aside. Such strategies help to immerse yourself as deeply as possible in the atmosphere of the game, such as the expressive marking of the space of the Euro Truck Simulator 2 game with landmarks of each country that the truck passes through.

## **Conclusions to Chapter Two**

Focusing on the research of A. Costales, we consider his classification of strategies to be the most complete and thorough. Together with the researcher, we identified seven main strategies of translation:

- a) domestication and foreignization, which involve removing in the localized game as many elements of the national flavor of the original version as possible, leveling them or replacing them elements of the target culture and, accordingly, maximum preservation of these elements in order to convey the atmosphere and taste of the original culture in the target country;
- b) non-translation, i.e. leaving some basic names, terms, place names unchanged;
- c) transcreation – making corrections to the source text in order to cause a certain emotional effect in the recipient;

d) literal translation, when the text contains a large number of technical words and specific terminology related to the relevant field of professional activity;

e) loyalty, i.e. preservation of the idea of the original source - a film, book or comic;

a) loss of content and compensation – partial or complete loss of elements of the original source and their replacement with functional equivalents, which allows to compensate for the loss of content or main idea.

## GENERAL CONCLUSION

During the study, it was found that video game localization combines features of different types of translation, from technical to artistic. This is because there are many in the video game components. Programmers write the code, the interface and the graphic shell, while the screenwriters create the texts, and this makes its corrections in the translation.

In the context of video game translation, localization is understood as the process of translation and adaptation of text and audio-visual game material for the market of the target country, in the course of which the translator should take into account all the diversity of specific national features and peculiarities of the reality of the host culture. It consists of translation from the original language to the translation language, changes to the artistic assets of the game, creation of new packaged files and reference manuals, recording of new audio files, changes of individual fragments of the game according to the cultural characteristics of a certain region, adding additional areas for moving cut content.

Linguistic specificity of the translation of computer games depends on the genre, and it is also one of the factors in determining the depth of localization.

It is quite difficult to distinguish the nature of translation errors, since the most common way to detect errors is to compare the translated text with the original text. But this comparison is not always able to show why the discrepancy arose - whether the translator misunderstood the meaning in the original text, or whether he chose a sign in the translated language that does not correspond to the concept.

Our research examined the main levels of localization and found that the first level focuses on language and national standards so that the application can fully function in another country, the second level translates the text in the application interface into the target language, and the third is responsible for detailing to the target

language country, that is, it works with word forms and additional standards that do not affect the main functionality of the program.

Four types of localization were analyzed in the study:

- a) complete localization;
- b) partial localization;
- c) localization of packaging and game instructions;
- d) lack of localization.

The conducted research gives reasons to claim that the translator should constantly focus on the concept of equivalence, which consists in the maximally complete transfer of the content of the original. Equivalence, in the theory of translation, should be understood as the preservation of relative equality of substantive, substantive, semantic, stylistic, and functional-communicative information contained in the original and must be transferred to the translation. The text is considered from two positions: on the one hand, it must correspond to the linguistic norms and traditions of the language of translation, fit into the literary system of the target language, on the other hand, the translated text must correspond as fully as possible to the original in order to be considered an adequate translation.

On the basis of the above-mentioned strategies and tactics, an in-depth analysis of the peculiarities of their implementation in video games “Half Life 2” and “Dragon Age”. It was found that localizers in both cases used a full range of strategies, both in combination and individually. We think it's safe to say that, despite the rich game world, great graphics, exciting plot, and mostly adequate translation, there are still a lot of bugs in both video games. Some of them are explained by the insufficient level of command of either Ukrainian or English (rarely both). But despite the indicated shortcomings, the localization of video games, which can be considered a special type of translation, is currently at the stage of active development, both at the level of theoretical justification and the practical application of translation techniques, which is implemented in various strategies and tactics.

## RESUME

Робота присвячена розкриттю специфіки застосування перекладацьких стратегій при перекладі англійських відео ігор українською мовою. Особливу увагу приділено критичному огляду спектру стратегій та тактик, що займають чільне місце при становленні послідовності усіх п'яти етапів виробництва відеогри. Матеріалом дослідження слугували англійськомовні відео ігри “Half Life 2” та “Dragon Age”.

Встановлено, що переклад вербального складника англійськомовних відеоігор поєднує в собі риси різних типів перекладу, зокрема технічного і художнього. З'ясовано, що процес ігрової локалізації відрізняється багатогранністю і різноманітністю, вимагаючи від перекладача багатьох фонових і додаткових знань.

У дослідженні конкретизовано особливості мультимодальної комунікації. Було також з'ясовано доцільність застосування концепту мультимодальності в контексті проблематики дослідження. Виокремлено й розглянуто три важливих аспектах у лінгвістичній складовій відеогри. Окрім цього, було проаналізовано чотири види локалізації: повна, часткова, локалізація упаковки та інструкції гри, відсутність локалізації. Проведене дослідження дає підстави стверджувати, що перекладач має постійно орієнтуватися на поняття еквівалентності, яке полягає в максимально повній передачі змісту оригіналу.

Магістерська робота складається зі вступу, двох розділів з висновками до кожного з них, загальних висновків, резюме українською мовою та списку використаної літератури.

Перший розділ спрямований на розгляд теоретичних аспектів відеоігор як культурного та лінгвістичного феномену, подано детальну характеристику перекладацького аспекту відеоігор, а також висвітлено огляд стратегій і тактик перекладу відеоігор.



Розділ другий зосереджений на аналізі домінуючих стратегій та тактик у локалізації англійських відеоігор та їх характеристиках.

Перспективи дослідження полягають у складанні основних стандартів перекладів текстів комп'ютерних ігор, у зв'язку із тим, що інформаційні технології постійно розвиваються.

***Ключові слова:** відеоігри, мультимодальність, способи перекладу, стратегії і тактики, еквівалентність, фонові знання, інформаційні технології.*

## LIST OF REFERENCES

- Амеліна К. В (2005) . *Україні розроблять стандарт термінології у відеоіграх – на що це може вплинути*. ЛІГА.Life. URL : <https://life.liga.net/rozhvagy/news/v-ukrainerazrobotayut-standart-terminologii-v-videoigrah>
- Балахтар В. В., Балахтар К. С. (2011). *Адекватність та еквівалентність перекладу* [Електронний ресурс]. – Режим доступу: <http://www.confcontact.com/20110531/fk-balahtar.htm#:~:text=%D0%93%>
- Біскуб І. П. (2009). *Англомовний дискурс програмного забезпечення як модель мовленнєвої взаємодії людини й комп'ютера* : монографія. Луцьк : Волинський національний університет ім. Лесі Українки.
- Безчотнікова А. (2015). *Комп'ютерні та відеоігри як соціально-комунікаційний феномен* / А. Безчотнікова // Діалог. – Вип. 20.
- Головацька Ю., Процишин Т. (2019). *Локалізація відеоігор як перекладознавча проблема* / Ю. Головацька, Т. Процишин // Наукові записки. – Серія: Філологічні науки. – Випуск 175.
- Івасишин М. Р. (2017). *Феномен мультимодальності в коміксах (на матеріалі англійської мови)* / М. Р. Івасишин // Одеський лінгвістичний вісник. – Вип. 9 (1).
- Карабан В. І. (2001). *Переклад англійської наукової і технічної літератури*. Частина II: Лексичні, термінологічні та жанрово-стилістичні труднощі. Вінниця : «Нова книга».
- Кравченко В. В. (2021). *Перекладацькі особливості локалізації відеоігор* [Текст] / В. В. Кравченко; наук. кер. А. В. Красуля // Перекладацькі інновації : матеріали XI Всеукраїнської студентської науково-практичної конференції, м. Суми, / редкол.: С. О. Швачко, І. К. Кобякова, О. О. Жулавська та ін. – Суми : Сумський державний університет.
- Красуля А. В., Кравченко В. В. (2021). *Перекладацькі особливості локалізації англомовних відеоігор (на матеріалі серії ігор «Subnautica») Вісник*

Маріупольського державного університету. Серія : Філологія / гол. ред. О. Г. Павленко. Маріуполь : МДУ, Вип. 25.

Красуля А. В., Кравченко В. В. (2021). *Специфіка перекладу квазіреалій у локалізації відеоігор. Соціально-гуманітарні аспекти розвитку сучасного суспільства* : Матеріали ІХ Всеукраїнської наукової конференції студентів, аспірантів, викладачів та співробітників, м. Суми, 15–16 квітня 2021 р. / уклад. М. М. Набок. Суми : Сумський державний університет.

Красуля А. В., Кримова А. В. (2019). *Елімінування лінгво- та соціокультурної лакунарності в аудіовізуальному перекладі (на матеріалі британських серіалів)*. Науковий вісник Міжнародного гуманітарного університету. Серія «Філологія». Вип. 42.Т. 3. Одеса : Видавничий дім «Гельветика».

Красуля А. В., Миклащук В. П. (2019). *Лексичні та граматичні трансформації в процесі перекладу художніх творів з англійської на українську мову (на матеріалі трилогії Сюзанни Коллінз "Голодні Ігри")*. Нова філологія. Збірник наукових праць. № 80. Т. 1. Запоріжжя : Видавничий дім «Гельветика».

Красуля А. В., Турчина М. В. (2020). *Використання інструментів штучного інтелекту: порівняльний аналіз систем автоматизованого перекладу*. Львівський філологічний часопис. Вип. 8.

Палій Н. В., Стаценко Т. В. (2015). *Лінгвокультурологічні основи вивчення безеквівалентної лексики : Дидактика*. Наукові записки Вінницького державного педагогічного університету імені Михайла Коцюбинського. Серія : Педагогіка і психологія. Випуск 44.

Середа Н. А. (2019). *Національно-культурна маркованість лексичних одиниць у німецько-українському перекладі*. Науковий вісник Міжнародного гуманітарного університету Серія «Філологія». Одеса : Вид. дім «Гельветика», Вип. 39, том 3.

Тупиця О. Ю., Зімакова Л. В. (2012). *Безеквівалентна лексика : проблеми визначення. Рідне слово в етнокультурному вимірі*. Дрогобич : Посвіт, С. 251–258. URL: [http://dspu.edu.ua/native\\_word/wp-content/uploads/2016/04/2012–34.pdf](http://dspu.edu.ua/native_word/wp-content/uploads/2016/04/2012–34.pdf)

Харицька С. В., Колісниченко А. В. (2020). *Дослідження функціонування професіоналізмів і лінгвістичних технік інкорпорації фахової мови в текстову структуру словника* / С. В. Харицька, А. В. Колісниченко // Актуальні питання гуманітарних наук. – Випуск 30. – Дрогобич.

Чередничок Т. І. (2015). *Особливості локалізації ігор. Інструкції. Шляхбиптраф*. URL : <https://sbt.localization.com.ua/article/osoblivosti-lokalizatsiyi-ihor-instruktsiyi>

Яблочнікова В. О. (2019). *Перекладацька адекватність та еквівалентність* / В. О. Яблочнікова // Науковий вісник Міжнародного гуманітарного університету. – Сер.: Філологія. – № 38.

Apperley Th. (2006). *Genre and game studies: Toward a critical approach to video game genres*. Simulation & Gaming. Vol. 37(1). London : SAGE Publications.

Bernal-Merino M. ( 2007). *Challenges in the translation of video game*. Revista Tradumatica. Universitat Spain : Autònoma de Barcelona, №5.

Bernal-Merino M. Á. (2008). *Training Translators for the Video Game Industry. The Didactics of Audiovisual Translation* / ed. by Jorge Díaz-Cintas. Amsterdam: John Benjamins.

Costales F. A. (2012). *Exploring translation strategies in video game localisation*. MonTi Monografías de Traducción e Interpretación. Vol 4. Castelló de la Plana : Jaume I University.

Esselink B. (2006). *The Evolution of Localization. Translation Technology and its Teaching* / ed. by Anthony Pym, Alexander Perekrestenko, Bram Starink. Tarragona : Servei de Publicacions.

- Gile D. (2009). *Basic concepts and models for interpreter and translator training*. Amsterdam/Philadelphia : John Benjamins Pub.
- Mangiron C. (2007). *Video Games Localisation: Posing New Challenges to the Translator. Perspectives: Studies in Translation Theory and Practice*. London : Routledge.
- Mangiron C. (2011). *Training game localisers online: teaching methods, translation competence and curricular design*. The Interpreter and Translator Trainer. Vol. 15. United Kingdom : Taylor and Francis Ltd.
- Mangiron, C. (2018). *Game on! Burning Issues in Game Localisation*. Journal of Audiovisual Translation. London : University of Westminster, № 1(1).
- O'Hagan M., Mangiron C. (2013). *Games Localization: Translating for the global digital entertainment industry*. Amsterdam / Philadelphia : John Benjamins Publishing Company.
- The Video Game Localization Process: (2015). *A Comprehensive Introduction*. BayanTech. URL : <https://bayan-tech.com/blog/video-game-localization-process/>

## LIST OF ILLUSTRATION MATERIALS

- 1) “Dragon Age” [Video game]. Retrieved from <https://www.ea.com/ru-ru/games/dragon-age>
- 2) “Euro truck simulator 2” [Video game]. Retrieved from [https://store.steampowered.com/app/227300/Euro\\_Truck\\_Simulator\\_2/?curator\\_clanid=4036972](https://store.steampowered.com/app/227300/Euro_Truck_Simulator_2/?curator_clanid=4036972)
- 3) “Half Life 2” [Video game]. Retrieved from <https://brotorrent.net/1579-half-life-2.html>
- 4) “S. T.A.L.K.E.R.” [Video game]. Retrieved from <https://stalker.so/>